ISSUE 15 The Monthly Magazine of Cult Television £1.50 US $3.75 CAN $4.50

ZONE

RED DWARF
Discover the inside stories from the stars

STAR TREK
Enter the fantasy worlds of the Holodeck

Unseen
DOCTOR WHO
on video!

Plus:
BLAKE'S 7 videos & QUATERMASS concludes

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Front Cover
Red Dwarf: Robert Llewelyn as Kryten (Photo: Mike Vaughan)

Editorial

Now you've gorged yourselves on our last bumper issue, it's back to normal service, with all our excellent feautures, of course.
Many thanks to all of you writing in with ideas and articles. We look at them all, but at the rate we're going most articles will not see print until at least issue 21. That's planning for you...
Bad news for those of you who want Back Issues as we have now sold out of Issues 2,3 and 4. As you can see from our Back Issues list on page 23 other issues are becoming scarce.
Maybe we ought to do some more Specials with reprints?
The next issue is out 28th February, and will certainly be available for at least a month!

Jan Vincent-Rudzki

TV Zone Issue 15 February 1990 *Editor* Jan Vincent-Rudzki *Assistant Editor* David Richardson, *Production Assistant* Nicholas Briggs *Contributors* John Ainsworth, Mark Chappell, Stuart Clark, Louis Hirshhorn, Richard Houldsworth, Ian Garrard, Gary Russell, Rod Summers, André Willey, Mark Wyman. *Publisher* Stephen Payne. **Editorial Address: TV Zone, Visual Imagination Limited, PO Box 371, London SW14 8JL.** Fax 081 876 9455 Telex 94082588 VISUA. All letters, articles and photographs for possible publication are welcome. We will return items if an SAE is included but no responsibility can be undertaken for loss or damage. For subscription information see back cover. Advertising rates on application to the Editorial Address or telephone 081 878 5486 and ask for 'TV Zone adverts'. Distribution: Comag, Tavistock Road, West Drayton, Middlesex UB7 7QE. Tel: 0895 444055. Printed by Riverside Press Limited, St Ives plc

NEWS

Compiled by Mark Chappell, Stuart Clark and André Willey

Video Update

Fans of American 'kidult' shows like **The A-Team** etc will be pleased to know that more volumes of Mister T's fighting men will in the shops alongside further exploits of Jan Michael Vincent and his pet helicopter in **Airwolf** and 'top' singing star David Hasselhoff (well, he's always number one in Germany) will be vrooming across the screens inside good ol' KITT of **Knightrider**.
On the British front, of course, alongside all those BBC classics will be more adventures of **Robin of Sherwood**. Uncle Robin and his merrie men will be coming out three times this spring, in February, April and May.
Star Trek: The Next Generation seems to have given up the ghost as far as full price badly-glued-together releases go (apart from talk of a rental release of the two *Best of Both Worlds* Borg episodes - no firm plans yet), but the £9.99 tapes keep coming. February sees another two episodes out, *When The Bough Breaks/Home Soil* with a Wes Crusher cover just for his fans! March sees tape 10 featuring *Coming Of Age/Heart Of Glory* and April gives us *Arsenal of Freedom/Symbiosis*. Releases after that are not certain at the moment, but CIC expects to finish the first season by June and be into the second season (with changed artwork - no Tasha Yar, and now with Dr Pulaski). Tape 12 contains *Skin of Evil / We'll Always Have Paris* and tape 13 consists of the two excellent stories *Conspiracy* and *The Neutral Zone*.
But **Classic Trek** fans need not despair. February gives us *Whom Gods Destroy/The Mark of Gideon* with a nice colourful cover piccie of Yvonne (**Batgirl**) Craig, doubling up with episodes 73 & 74, *The Lights Of Zetar* (uh-uh, Scotty's in love - again!) coupled with *The Cloudminders* and featuring a wholly repulsive cover, but you can't win 'em all! March sees just one release, episodes 75 & 76, *The Way To Eden* (you remember, the one with the man who has cabbage instead of ears) coupled with *Requiem For Methuselah*. Finally in April, and unlike Channel 5 who released the last episode of **The Prisoner** by itself, on a tape at the same price as the others, CIC stick *The Savage Curtain/All Our Yesterdays* and *Turnabout Intruder* on one tape, at £12.99.
Much appreciated CIC. Now hurry up with £9.99 releases of the animated episodes! Oh, yes, just to make **Classic Trek** fans even happier, **Star Trek V: The Final Frontier** is presently due out in May at £9.99. There are also tentative plans to release, alongside the rental version of **Star Trek VI**, wide-screen releases of the first five films! That just about wraps up the careers of Messrs Shatner, Nimoy etc.
Two final mention for **Doctor Who** videos. It now seems likely that in a rather generous move BBC Enterprises are going to glue *The Sontaran Experiment* on the front of their two-tape issue of *Genesis of the Daleks* later this year, making four episodes per tape. Now at £19.99, that *is* value for money, bearing in mind usual **Doctor Who** double tape issues. If they could bring it down to £14.99 like their other two-tape Fantasy output, we'd be even happier!
One person who is happy is ex-**Doctor Who** producer John Nathan-Turner. He has now joined BBC Enterprise's Video Production Department on a freelance basis. He 'has some exciting ideas for new **Doctor Who** videos up his sleeve, and will be researching and producing these for BBC Video.' John Nathan-Turner commented, "I'm very excited by the new plans for videos which are in the pipeline. **Doctor Who** fans: stay tuned!" The influence of John Nathan-Turner on **Doctor Who** continues...

Two completely different times of *Doctor Who*, from the upcoming video of *The Krotons* (1969) to the book of *Battlefield* (1989)

Figures

Star Trek: The Next Generation still proceeds to bring the viewers in on Wednesday nights for BBC-2. *Justice* garnered 4.41 million viewers, followed a week later by *Too Short A Season* at 4.04 million. *The Big Goodbye* managed 4.15 and *Datalore*, despite its proximity to Christmas, brought in 4.05. Meanwhile in America, the show continues to get higher and higher ratings - the best-ever occurring for the Klingon-based episode *Reunion*. With the departure of Wesley Crusher, a shipboard marriage and an excellent Deanna Troi-based episode to come, ratings will get higher and higher.
One series not getting massive ratings, but still hugely popular Stateside, is **Twin Peaks**, well into its second series, way past the 'Who Killed Laura Palmer' aspects and into new stories.

Dwarf

Continuing our quest to prove that **Red Dwarf** is unmissable (as with **Doctor Who**, the BBC tend to forget to publicise it themselves), some good news for fans of the Talking Toaster from series one: He/she/it's back, in the episode *White Hole*, although not voiced by John Lenahan, but by David Ross. Ironically, the actor first played Kryten in the second series before Robert Llewellyn made the character a permanent fixture. Other casting this season includes Nicholas Ball as a Simulant in *Justice* and Judy Pascoe and Francesca Solen in *Camille*, both playing the title character! Judy plays the mechanoid version, whilst Francesca is the hologram version!
No guest cast as yet has been released for the season finale, *D N A*, whilst the other episodes just feature the regular cast (but not necessarily in their regular rôles!)
The series returns to BBC television on February 14th, in stereo.

Jupiter Fans

BSB (that's British Satellite Broadcasting *not* British Sky Broadcasting!) fans will remember our coverage of **Jupiter Moon**, the deceased channels excellent Soap Opera Fantasy set aboard the orbiting (well, some times) Columbus College. Although it abruptly vanished from British screens, it is still popular on the continent. One of the reasons Sky TV didn't carry on the show was because although it was broadcast by satellite in the UK, European countries received it terrestrially and as Sky's Astra satellite covers Europe, it would have broken overseas contracts for them to broadcast it. But do not despair. A fan club is in the process of being formed in the UK in an effort to help get the show networked properly over here so that everyone can see what the fuss is about. Anyone wishing to find out more information should drop a line to us here at *TV Zone*, containing a large stamped addressed envelope (no SAE, sadly no reply) and any suggestions to you have the club or just for information. Mark your envelopes *Jupiter Moon Fan Club* and hopefully you'll hear something soon.
Meanwhile, we urge each and every one of you to plague your local tv network to buy the series and get it shown as soon as possible. Get writing now.

She-Wolf of London

Anyone in the Bristol area who might recently have seen werewolves rampaging around needn't be too worried, it's only HTV filming sequences for the excellent new series **She-Wolf of London**. It's a curious beast (the show, not the character) as in many ways it's quite naff. It's made mainly for the American market (hence two leading American stars alongside the Brits) and contains those usual American ideas of England. Every night is covered in fog, Tower Bridge and Big Ben are next door to each other etc. However, where its originality really shines through is in the plots which are terribly similar, in the best possible way, to the mid-Sixties **Avengers**. Outrageous situations, totally off-the-wall villains and a quirky visual sense of humour not seen on tv for many years. If you can place your tongue firmly in your cheek, ignore British actor Neil Dickinson's complete lack of conviction and wallow in the plots and characters, you cannot fail to love this series. As yet it hasn't got a networked slot in the UK, HTV actually opted out of showing it (although they continue to make it for American backers) because they thought it was too violent. But one can't be too far off, the series is too good to lose.

The Resurrection

BSkyB viewers still receiving from the MarcoPolo Satellite may have been aware that on the Movie Channel during January, tucked away where no one would see it was a movie entitled *The Resurrection*. What the various tv guides failed to point out was that this was the first UK transmission for the US tv show **War Of The Worlds**. *The Resurrection* was the two-hour pilot show, also released on video a year or so back, and may prelude a screening of the entire series on Sky One, perhaps once **Alien Nation** finishes its run during March. To life immortal...

No Hope For Alien Nation?

The final episode of the series is due on 27th February and is actually titled *Green Eyes* not 'Green Touch', as reported in *TV Zone* 11 - just goes to show what taking press releases on faith does for you!

The episode is a cliff hanger, based on the limited information so far, which picks up on a plot thread left dangling from the pilot episode. Susan Francisco looked in a mirror and noticed she had a disease, well now the whole Francisco household has it!

Whether we will ever see a conclusion to this story is moot at the moment. After its cancellation the first possibility for its return was as a syndicated show rather like **Star Trek: The Next Generation** but this idea was swiftly replaced by a television movies initiative. Two scripts were asked for and Fox would make a final decision on whether to proceed with them as soon as they were turned in. Producer Kenneth Johnson went to work and handed the scripts in as requested.

Unfortunately, news filtering in from the States would indicate that Fox have rejected both scripts. This is a real blow for Science Fiction television and, after all the other previously rejected ideas, must spell the end for this brilliant, innovative piece of television. In all of this however, one must wonder why so many blocks have been placed in the way of such an excellent programme. It gives the impression that someone at Fox must have really hated the show.

A Fall of Moondust

Arthur C Clarke is one of the great Science Fiction writers, yet the pieces of his fiction which ave made it to the screen can be counted on the fingers of one hand. At various times nearly all of his major books have had screen options bought on them but the only offering in recent years has been **The New Twilight Zone**'s small budget adaptation of his 1955 short story *The Star*.

That may all change, however, if his 1961 novel **A Fall of Moondust** makes it to the screen. Several conflicting reports have surfaced concerning that project. At first it was a film but now it seems to be a television mini-series. In the Sources And Acknowledgements section of his new book **The Ghost From The Grand Banks**, Arthur C Clarke further fuels this story by mentioning a name in association with the project, Michael Deakin.

Whether the project will come to fruition is still uncertain, however, as other, unconfirmed, reports say that the idea has since been abandoned due to lack of interest from the television companies.

A devil of a visitor in *Next Generation's Devil's Due*

Trek Update

Taking **Star Trek: The Next Generation**, series four, up until the middle of March in America is *Clues* (which will be aired during the week of 11th February) where the crew of the Enterprise find that half an hour is mysteriously missing from their lives - and Data knows rather more than he is letting on. This one was written by a fan (postman Bruce Arthurs), and also features an interesting teaser sequence in which we find Worf teaching a Klingon martial arts class!

Next comes *First Contact* (week of 18th February) which features Bebe Neuwirth (better known as Saran Lilith from **Cheers**) as Lanel, an alien nurse who demands sex from Commander Riker in return for helping him escape captivity. Apparently LeVar Burton wasn't over-keen on this storyline, a sentiment which will no doubt be shared by Mary Whitehouse when the fourth season reaches Britain.

After a short batch of repeated episodes comes *Galaxy's Child* (week of 11th March) and then *Night Terrors* (week of 18th March). Later in the season a storyline is planned which will explore the fact that Data's positronic brain contains the collective memories of the now-deceased inhabitants of his home planet. Apparently the mother of one of those colonists comes aboard the Enterprise, and that particular memory pattern becomes dominant.

Meanwhile, back on this side of the pond, the very first season of **Next Generation** is still plodding merrily along on BBC2. Now that the Beeb have finally obtained a copy of the correct running order, the series should be able to continue as per the original US screening order. At present, the schedule looks like this: *Home Soil* (23 Jan), *When The Bough Breaks* (30 Jan), *Coming of Age* (6 Feb), *Heart of Glory* (13 Feb) and *The Arsenal of Freedom* (20 Feb). Although the remainder of the schedule was not yet complete as we went to press, we were informed that the subsequent episodes would be *Symbiosis*, *Skin of Evil*, *We'll Always Have Paris*, *Conspiracy* and *The Neutral Zone*.

An interesting point which came up is that the BBC has already purchased the next two seasons of the show, and since it is currently achieving very encouraging viewing figures (especially considering the adverse time slot) there is the distinct possibility that they may opt to run straight through into season two without a break.

Incidentally, you may have noticed that the BBC version of *Hide and Q* was slightly edited to remove a shot of a spear sticking out of Welsey's stomach. Apparently *Conspiracy* will get the same treatment, but as yet there is no indication of just how badly it will suffer...

STAR TREK Demons (#43) by J M Dillard Publisher Titan Books Price £2.99

TO long-time **Star Trek** fans, seeing Captain James T Kirk madly in love is nothing new. Nor even is seeing Mister Spock deeply affected by the supposedly suppressed emotions of the heart. Here, however, in *Demons* we see Doctor 'Bones' McCoy getting his fair share of Cupid's gift - with a girl barely older than his own daughter.

Anitra Lanter is certainly a bewitching young lady. Brought into conflict with an ancient evil entity similar to Redjac (who fought the crew of the Enterprise in the old television episode *Wolf In The Fold*), Lanter easily dominates the story, as well as McCoy's judgement.

Here, however, the malevolent force feeding of the starship crew's feelings of sadism is actually dwarfed, plot-wise, by the character motivations of the story's main protagonists, McCoy and Spock.

Spock admires Anitra for her mind and her mental abilities. McCoy fancies her like hell and becomes both jealous and possessive of her, causing all sorts of problems as the Vulcan and young Starfleet ensign try to thwart the evil which has manifested itself aboard the ship and on the planet Vulcan.

It is in the planet sequences that we really see Jeannie Dillard's writing ability at its very best. Her prose style conjures up a totally alien, and ultimately hostile but absolutely believable, Vulcan which is populated by stoic inhabitants to whom the concept of pointless slaughter is incomprehensible.

Amongst the best sequences are those which involve, initially, a possessed Sarek and then Amanda - Spock's parents. The change from the welcoming, charming members of the established **Star Trek** 'family' into totally hostile strangers is both eerie and compelling. Likewise, aboard the Enterprise, Dillard uses Sulu and later Uhura to good effect as Captain Kirk finds himself trapped on board his vessel with no one to help him fight the evil. Dillard also uses some of the regular novel-only characters to move the plot along, most importantly Security Chief Ingrit Thomson whom, after earlier, more solemn appearances in other novels, finally gets to let her hair down (literally) and fall briefly in love.

Demons is a first-rate novel of intrigue, mystery, possession and obsession, absolute evil skilfully melded with romance and emotional tragedy.

Add to that the nature of the evil force, the way it is brought into the central plot, the attempts to defeat it and the concurrent adventures on the ship and Vulcan and you have one of the very best books of all, a terrific combination of strong narrative and believable character motivation. But the very best is saved for the end - the very final sequence where Amanda displays with a simple gesture what it is that made her character, and therefore the human side of Spock's, so compelling and beloved by the show's fans. But read the rest of the story first...

Mark Chappell

The Prisoner by Alain Carrazé and Hélène Oswald Publisher Virgin Books Price £16.99

"I am not a number, I am a free man"

POSSIBLY the most famous tag line of any Fantasy-based series in television history and one of the most frequently quoted in essays and related writings about Patrick McGoohan's compulsive, if totally indecipheral, programme.

Over the years there have been many books about the series, astonishing when you consider there is but seventeen hours worth of material to write about, some of them very good, some less so. None, but none, have ever come within a mile of being as good as this one, originally published in France and now painstakingly and beautifully issued in a British edition.

Anyone feeling remotely doubtful about forking out such a high price for a glossy hardcover need not feel that they are being in any way ripped off - the book is worth the price for the colour photographs alone. Both black and white and colour ones here, a great number of which appear to be rare or even previously unpublished.

But glossy looks aside, the written content provides the meat of the book, a majority of which are the detailed synopses by Helene Oswald. There is also a brief, but interesting, interview with McGoohan as way of an introduction to the book and the rest is Carraze's compilation of intelligent and inspired selection of essays on the programme, each revealing different insights, interpretations and ideas as to what it was all, really, about.

Of course, no conclusions are drawn, nor could they be - the only thing anyone knows for sure is that only Patrick McGoohan seemed to have any real knowledge and it seems doubtful, with hindsight, that even he knew as much as people suggested he did.

If you've got Mathew White and Jaffer Ali's *Official Prisoner Companion* this supplements it well. If you've already got Dave Roger's good guide to *The Prisoner*

and Danger Man, then chuck it away, because this supersedes it. As with Virgin's large format **Doctor Who** reference books, the care and love which has gone into this is astonishing (and better than the **Who** ones) and if I've any complaint it has to be my old personal gripe about any reference book, the episode guides don't feature cast or crew details - something I've never understood the point of missing out, but as I said *The Official Prisoner Companion* has all that anyway, so it's not too bad. But that slight blemish aside *The Prisoner* is by far the most enjoyable and visually exciting reference work to have seen print for a very great many years.

Gary Russell

BEAUTY AND THE BEAST Above and Below: A Guide to Beauty and The Beast by Ed Gross Publisher Image Publishing Price circa: £12.00

As mentioned a few issues back in our news column, this book is available by mail from America or easily obtainable through the various Fantasy bookshops which litter Britain these days.

Whether it's actually worth the money is something of a quandary. Long-time Fantasy book buyers will remember, I'm sure, a series of American publications called *The Files of...* which proliferated the shops a few years back. They were cheap looking, expensive to buy and frankly downright awful. *Above and Below* has the same feel about it, slightly glossier and bigger but, nevertheless, cheap.

Large blank columns, large over-spaced type and a very limited selection of black and white portraits make this not just visually boring but also very naff.

The main content of the book is made up of interviews with the programmes stars and producers, all saying things we've read many times before, and the rest are a collection of fan essays. Nothing bad in that, but they come across as rather insular and insipid. The only one I felt had any real character or depth was one about the formation of a convention which was very witty and having been to one or two conventions myself recently, made me realise just what goes into the creation of such events.

The third section of the book is the

much-publicised episode guide. An entertaining and novel approach to this is used, going through each episode with a series of comments by those involved in the making of the episode, so you not only gather information about it, but see how each one fits into the overall structure of the three seasons. No cast lists are supplied (why not!?) and you have to plough your way through the paragraphs a few times to even find the story titles. Although it's the best section in the book, I really don't think *Above Or Below* is aimed at many viewers other than the contributors themselves or the absolute die-hard fans, most of whom won't find anything remotely new or noteworthy within.

Not the best **Beauty And The Beast** merchandise I've seen, and definitely not highly recommended. However, I'm looking forward to Image's **Alien Nation** and **Planet of The Apes** books, simply because the series are not so well documented.

Mark Chappell

BLAKE'S 7 BBC Video 4 tapes Price £9.99 each

Tape 1 The Way Back

THE opening episode of **Blake's 7** can by no means be considered as a typical example of the series as a whole. Nevertheless, *The Way Back* successfully paints the backdrop against which many future episodes will be played.

We are shown a dystopian society of Earth's far future, highly reminiscent of *Logan's Run* and Huxley's *Brave New World*. A drugged populace in domed cities, which they are forbidden to leave, are ruled by a dictatorial administration. Nation's script successfully cultivates the viewers sympathy for Roj Blake as he rediscovers the inherent corruption in this cold, uncaring society. When Blake is shipped out from Earth on a prison ship, wrongly convicted of child sex crimes and his only friends murdered by the administration, the viewer has quite definitely already taken sides.

Space Fall

Having firmly established the Big Brother image of the Federation in episode one, the characters of Blake and fellow prisoners Jenna, Gan, Vila and, of course, Avon are now brought to the fore. Indeed, introducing us to the main protagonists of the series is one of the primary functions of the episode, the other of course is to introduce us to the Liberator. The Liberator is indeed an excellent piece of design, both interior and exterior and all credit must go to designer Roger Murray-Leach.

There is of course a plot to the episode, though it is a rather obvious tale of prison breakout. Leslie Schofield plays off-the-shelf nasty-piece-of-work Raiker who comes to a very satisfying sticky end.

Tape 2 Cygnus Alpha

INSANE religious cults seem to crop up in Science Fiction with alarming regularity, usually accompanied by the sounds of groans from the audience. *Cygnus Alpha* is a slightly better than average example. Its rise above mediocrity is, in the main, attributed to Brian Blessed's spirited performance as Vargas. Blessed successfully achieves the very difficult task of portraying absolute conviction without appearing ludicrously over the top.

The rather ponderous nature of the plot allows the viewer to witness the beginnings of conflict between the self motivated Avon and the more idealistic Blake with Jenna caught in the middle unsure of which way to turn.

Time Squad

Not the best episode in the series by far, *Time Squad* is really only memorable for the fact that it introduce the final member of the seven, the telepathic Cally. Jenna

and Gan spend most of their time running up and down the corridors of the Liberator being chased by assassins who they rather rashly defrosted from their kamikaze space craft.

The director, Pennant Roberts, does deliver some quite suspenseful moments of creeping about the echoing hold of the Liberator knowing that an alien is in there somewhere. However, the episode is badly let down by the rather slow and unrealistic fight sequences.

Tape 3 The Web

OF the first eight episodes, this is probably one of the more successful. No sooner has Cally got her feet under the table than she's walking around clubbing Vila and sabotaging the ship. She has of course been taken over by legendary long lost members of her own race, imaginatively known as 'The Lost'.

The director, Michael Briant aided by designer Martin Collins quite convincingly portray a very alien planet using only an English woodland, some cobwebs and a few giant balloons. Unfortunately, this very good episode is let down in the concluding moments of the story when the bad guys are defeated by the cute little Decimas... because they forgot to close their front door!

Seek-Locate-Destroy

For the first time since *The Way Back* we see Blake through the Federation's eyes. The Federation is personified in the guises of Supreme Commander Servalan and Space Commander Travis, played by Jaqueline Pearce and Stephen Grief respectively.

It is quite easy to see why Servalan came more and more to the fore as the series progressed, her cool assuredness makes compelling viewing. With Travis we have the more gimmicky image of Science Fiction starting to show with eye patches and robot arms with built-in guns. Stephen Grief manages to successfully rise above any restrictions these may have presented him and portrays an excellent villain bent on revenge.

Tape 4 Mission to Destiny

A murder mystery in Space and quite a well constructed one as well. There are plenty of suspects but perhaps not enough clues for the viewer to deduce the murderer's identity.

The spotlight is on Avon for this episode and Paul Darrow takes centre stage in his stride. Terry Nation feeds Darrow some excellent one-liners making Avon's murder investigation a delight to watch.

Duel

This is almost certainly the best of the first eight episodes of **Blake's 7**. The credit is entirely due to the excellent directing skills of Douglas Camfield. Camfield's attention to detail and use of effects sequences add a great deal of atmosphere to the episode. It is interesting to note that, as in his **Doctor Who** work, Camfield chose to shun the talents of Dudley Simpson and this time relied on very moody stock music instead.

It is difficult not to compare this episode with the very similar *Arena* episode of **Star Trek**. In both episodes the hero and villain are pitted against each other by an all-powerful super race whilst their companions watch the proceedings from their immobolised space craft. One can't help but think that Nation must have been influenced by Blake's American counterpart.

John Ainsworth

Classified

To advertise in the *TV Zone* Classified cen cost just £2.50!! Readere wenting Pen Pele pey just £2 50 for up to 32 worde. Fen rete for conventions, clubs and fenzines le £5 00 for up to 32 worde. All other advertisers pay £10 tor up to 32 worde. All pricee include VAT. Cheques/PO mede payeble to 'Visual Imegination Limited'. Copy deadline is the third Thursdey of the month betore publication. For further detalis of other advertising retes pleese request our rete cerd. Visual Imegination (TV Zone eds) PO Box 371, London SW14 8JL or ring Nick on 081 878 5486 end eek tor advertieing.

Pen Pals

British Talefantasy fans of decent programmes from Sixties and Seventies also Goons and Goodies - gat your writing implimants out Michael Seely, 70 Prince Andrews Rd, Hellesdon, Norwich, Norfolk, NR6 6XG

Gibralter Island contact wanted. Am a **Jupiter Moon** fanatic. Also TNG, Star Trek, Doctor Who, Blake's 7, Survivors, Doomwatch & Avengers fan. Write to M Stewart, 36 Piling Street, Edinburgh EH6 5AL

Mala (21) interests Science (Fiction) Trak, esp NG, SETI etc. Wants correspondence with similar. Write to Darren Spragg, 9 Chestnut Rd, Walsall, West Mids, WS3 1BB. Set phasers to stun!

Dr Who Fen - Dr Who episodes wanted. Willing to swap or buy. Australian correspondants welcome. Write to - Dominic Brockway, 21 Whitney Drive, Stevenage, Herts, SG1 4BE

Clubs

Federation Alliance Star Trek club, UK membership £5 per year for three high quality magazines. Membership also includes discounts on club merchandise. SAE to Chris Thompson, 1 Knowle Ave, Blackpool, Lancs, FY2 9RR

Six of One Club - The Original *Prisoner* Appreciation Society. Site relocation means all surplus Patrick McGoohan media material must go. Send A4 SAE to Box 61, Cirencester, Glos. for free colour/castlist posters

IDIC Star Trek Club UK dues £6 00 for 6 bi-monthly 60-84 page newsletters covering all aspects of *Star Trek*. SAE to Janet Ouerton, 15 Letter Deill, Cairnbaan, Lochgilphead, Argyll PA31 8SX, Scotland.

Ten Forward TNG fan club. Membership only £3 50. Three newsletters, badge, ship/department assignment. Choose from Terran/Klingon/Romulan/Ferengi etc. SAE to TF, 16 Bramwell Street, Rotherham, S65 1EZ

Cult Television Collector's Club 100s of books, mags, cuttings on all television series from 1950s-1990s. Send sae stating fevourite to Miss K O'Reilly, 242 Bordesley, Green East, Stechford, Birmingham, B33 8ST

For Sale

One-Of-A-Kind Cartoon Art, Inc. presents its most recent catalog of original animation cels and drawings. 775 Livingstone Place, Decatur, Ga 30030, USA

Wanted

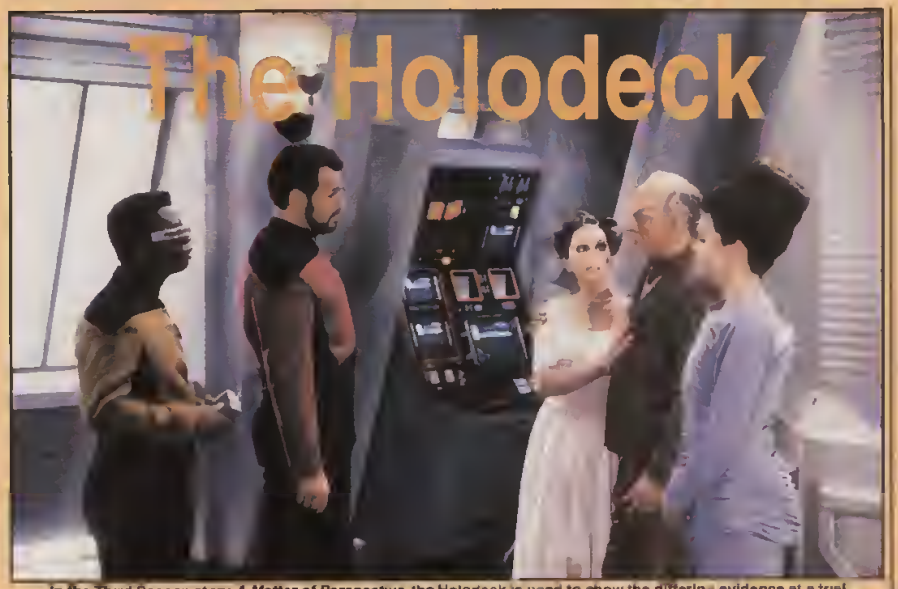
Denise Crosby (Tasha Yar) Absolutely anything wanted. Photos, articles, cuttings, foreign items and previous *TV Zone* pictures especially wanted. Write to Steve, 21 Chapter Rd, Strood, Rochester, Kent, ME2 3PX

Fanzines

Robin of Sherwood fanzine, colour cover, 170 pages. £10.00 surface, £12.00 airmail. Also, multi-media zine. 370 pages. B&TB, ROS, ST TNG, more. £13.00. Janet Reedman, 1036 Hempshire Rd, Victoria, B.C., V8S 4S9

Remembrance tape - Interview with Gary Russell, plus fandom. Cybermen and Ace! Send C90, SAE & 30 pence (coinage) to - Robert Bradley, 23 Lee Lane, Langley, Heanor, Derbyshire, DE7 7HN

The Holodeck



In the Third Season story *A Matter of Perspective*, the Holodeck is used to show the differing evidence at a trial

Riker: *I didn't believe these simulations could be this real*

Data: *Much of it is real sir. If the transporters can convert our bodies to an energy beam, then back to the original pattern*

Riker: *Yes, of course. And these rocks and vegetation have much simpler patterns..*

(Encounter at Farpoint)

THE HOLODECK is a breathtaking example of Twenty-Fourth Century technology; an empty room in which one's wildest dreams can - for a short time - come true. The incredible simulations have added a whole new dimension of storytelling to **Star Trek: The Next Generation**, which helps keep the series from becoming stale.

The pilot episode, *Encounter at Far point*, introduced the Holodeck, as Riker finds Data within a facsimile of a forest glade; 'one of the simpler patterns'. We are told that the images are created by a mixture of computer-controlled holographic images (people, buildings etc) and matter created from transporter beams (water which remains on a drenched Wesley as he leaves the deck, or a map taken outside in *Elementary, Dear Data*). The deck's purpose is purely recreational, to provide relief for those serving aboard the Enterprise during its lengthy Space voyage.

The Big Goodbye was the first story to explore the holodeck in any depth

Picard as a cavalier is part of a fantasy created by the holodeck for a crew member in *Hollow Pursuits*

Characterisation

For the writers, the Holodeck is a useful device, which, when used at its best, allows them to explore the subtle character traits of the Enterprise crew. We discover Captain Picard's penchant for horses, Shakespeare and the detective fiction of Dixon Hill. Tasha Yar practices martial arts there, while Worf's violent tendencies are exorcised in fights to the death with monstrous foes. We are also witness to the bizarre ritual for the tenth anniversary of his Age of Ascension, painstakingly re-created by his friends.

Some characters even find love with the holographic images: in *11001001* Riker falls for the sultry Minuet in a 1958 New Orleans jazz bar. He fails to realise that the temptress has been programmed by the Bynars to distract him while they steal the Enterprise, and later attempts to bring her back fail without the help of the Bynars' specialist computer skills. Geordi is also attracted by a hologram, of Leah Brahms - one of the designers of the Enterprise. Despite the fact that his real-life love affairs are not working, Geordi realizes the limitations of the Holodeck and knows when to switch Leah off. But what happens when an individual loses their sense of Reality, and becomes addicted to the fantasy world as if it were a drug?

Holo-Addict

Such a concept is explored in Season Three's *Hollow Pursuits*, arguably the best story to feature the Holodeck. Dwight Schultz (of **The A-Team** fame) plays Reg Barclay, an incompetent crewman notorious for his sloppiness and lack of punctuality. When this draws the attention of his senior officers, they discover Reg's secret existence aboard the Holodeck. His fantasy world is one where he can humiliate his peers in a facsimile of the ten-forward lounge, or be seduced by Deanna Troi in 'her office'.

The episode succeeds through its imaginative method of storytelling, as the viewer is never quite sure what is 'real' and what is Fantasy until a scene is well underway. It is obvious that the vision of Troi as the Goddess of Empathy is fake, but images of the regular crew in recognisable surroundings are not so obvious. It also works as a character piece, as Barclay is persuaded to break the addiction and erase his programmes, which he does... 'except programme nine'.

Dixon Hill

The first story to explore the Holodeck in any great depth is *The Big Goodbye*. Beverly Crusher, Data and historian Whalen join Picard in a fabrication of the 1920's Dixon Hill detective fiction. Their adventure threatens danger when a Jaradan probe unintentionally causes a computer disruption, and the deck's mortality over-ride fails. With Whalen dying from a gunshot wound, his companions must attempt an escape from the facsimile and its violent gangsters. Towards the end of the episode we are treated to a beautiful scene, as Picard leaves the Holodeck. A Hologram, Detective McNary, asks, "When you're gone, will this world still exist?" Picard doesn't know the answer, but as he exits, the room fades to black...

Season Two's *Elementary, Dear Data* showed a dangerous side of the holodeck

The Holodeck stories which followed *The Big Goodbye* fell into the trap of emulation. *Elementary, Dear Data* in season two again explored the results of a Holodeck malfunction, when Data, Pulaski and Geordi visit a simulation of Victorian London. This time, the fictional Moriarty attempts to control the Enterprise, but is stopped in a climax which is nothing but original. Unfortunately, one is left wondering why, after all the trouble it has caused, Starfleet hasn't banned the Holodeck's use!

Manhunt, another follow-up to *The Big Goodbye*, took Picard back to Dixon Hill in an attempt to evade the amorous advances of Lwaxana Troi. Again, the episode misses the target - a run-around comedy with no substance, its highlight is the sight of Mrs Troi attempting to seduce a Holographic barman.

Perhaps realising that subsequent Holodeck stories required stronger storylines, more originality was infused into *Hollow Pursuits* and *A Matter of Perspective* the following year. The latter is an investigation into the murder of scientist Apgar, with prosecution and defence reliving their versions of the story using the Holodeck.

It is difficult to imagine **ST:TNG** without the Holodeck - it has contributed so much to the mythos of the series. It has shown us the beauty of the Romulan home planet, provided a fitting memorial to Tasha Yar, allowed Picard to savour the memories of a Parisian romance and it has re-created the laboratory in which the Enterprise was first designed. The possibilities for its use are endless; the only limits are those of the scriptwriter's imagination.

David Richardson

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What Who on Video?

Craig Foulkes
Ellesmere Port, South Wirral

I read with interest the article in issue 13, by ALG Kent, regarding his thoughts on releasing future **Doctor Who** episodes on tape. I think this would be a bad idea to release incomplete Hartnell/Troughton stories. Somehow, having JNT talking his way through the missing episodes isn't my idea of entertainment, or watching a load of stills with a cracking soundtrack. I have seen this done with *Power of the Daleks* - to put it mildly, it was 2½ hours of pure boredom.

Although it would not be a bad idea to do a video of, say, *Planet of the Daleks* as only episode 3 is in black and white.

And it did work with the **Star Trek** pilot *The Cage*. This is definitely something for BBC Enterprises to think about.

Editor: But on the other hand...

Gary McCartney
Penwortham, Preston

Following A Kent's and Steve Woolfall's letters from issue 13, I felt it was about time to write to *TV Zone* with some of my points of view.

I liked A Kent's ideas about BBC Enterprises releasing compilation videos of incomplete 'classics' such as *The Evil of the Daleks* and one of Robert Holmes's first stories for the programme, *The Space Pirates* - I would *certainly* buy the videos. I too am totally opposed to *The Curse of Fenric* being released on 'sell-through', although *not* because priority should be given to the older stories, but because it is not a particularly good story. It may be a *vast improvement* on some of the stories of the past few years, but it is *nothing* compared to 'classics' such as *The Daleks*, *The Robots of Death* or *The Caves of Androzani* (one of my favourite **Who** stories). Personally, I (along with many others) would like more Jon Pertwee video releases as, up to now, only four have been released, but looking at **Doctor Who** releases for 1991, we will have to wait until June for the next Pertwee video.

Who on Satellite

Grant Wheelwright
Rumblingwell, Dunfermline

I just have to write to you about the recent BSB and Sky merger. I called BSB and their comment was: 'All programmes on BSB are currently under review. We cannot exactly confirm that **Doctor Who** will return, although we do think that its popularity will ensure its return. We ask that you bear with us over the next two months while BSB dishes are replaced by Astra one.'

In my opinion, **Doctor Who**'s future does not look promising on Sky One. Even if it returns, I dread the thought of it being placed at 5.30 on Sunday near the awful *Simpsons* cartoon at 6.30. This is because all programmes that are placed up to an hour before are interrupted in their end credits by "And on Sky One... Hi, I'm Bart Simpson, who the heck are you? *The Simpsons* in half an hour."

I have one suggestion: the Movie Channel (unaffected by the merger) has Christmas feature length versions of **Hart to Hart**, **China Beach** and **Houston Knights**. These were all Galaxy series, and **Doctor Who** was going to have feature length stories on the 24th, 26th and 28th of December. So why not have these complete stories (and hopefully more) shown on the Movie Channel on Saturday morning?

I do not like the look of Sky One so far, and I only hope that it gets better. What it needs is more British series, and not its current overkill of American series. After all, it's British Sky Broadcasting and not American Sky Broadcasting.

I urge fellow *TV Zone* viewers to call BSkyB and get the Doctor back.

*Editor: If BSkyB does negotiate the rights for **Doctor Who** to be transmitted all over Europe, I think they'll have the same reactions from the fans as BSB did if they do anything to 'spoil' episodes. After all, it was the fan response which caused the **Doctor Who** weekend on BSB.*

USA Help

Christopher Lee Eckart
Santa Monica, USA

I have been a subscriber for almost a year and I have enjoyed your magazine very much. It is rare to find a British magazine in the States that details not only British programmes (several not available here) but also various US programmes from a fresh vantage point. I hope for an episode guide for **Quantum Leap** in the future.

I have a question regarding **Red Dwarf**. I was introduced to the programme via your magazine (issues 2,3) before actually seeing the programme. I am grateful for the episode guide (none of my friends could understand the programme!), but would you mind printing the words to the theme song? I can't seem to fathom them.

Craig Charles and Chris Barrie rehearsing for the fourth series of *Red Dwarf* Photo: © David Richardson

Also, you have printed reviews of two **Red Dwarf** and **Quantum Leap** novels which are not available in the United States (sigh). Could you suggest somewhere I could write to obtain information on these?

Turning to **Doctor Who**, I heard recently of the release of videotapes for *An Unearthly Child* and *The War Games* in Britain. Has there been any word on release in the United States (obviously, we're very sheltered here!) and if so, would you please advise on availability?

I thank you for a year of the best magazine on Science Fiction - and hope for more of the same for the future.

Editor: We believe the words are as follows:

It's cold outside
There's no kind of atmosphere
I'm all alone, more or less
Let me fly far away from here
Fun, fun, fun
In the sun, sun, sun

I won't lie
Shipwrecked and comatose
Drinking fresh mango juice
Goldfish shoals nibbling at my toes
Fun, fun, fun
In the sun, sun, sun

Editor: Apart from that, we're not going to be much help I'm afraid but we would ask other American readers to write in if they know of any place where the books may be obtained in America, particularly in California. The release of videos in the States seems to be a mystery to everyone, but we'll keep you informed of any news we hear.

Protest News

Martin J Kennaugh
Editor, Celestial Toyroom

Following the comments made in the news section of the latest issue of *TV Zone* (#14), about the 'Day of Protest', I would like to relate the reasons why the DWAS magazine, *Celestial Toyroom*, did not mention this campaign in the November issue. Firstly, I, as editor, and to my knowledge, no other member of the Society Executive, were contacted by the campaign organisers to secure either DWAS support, or publicity for the campaign. While I was aware, at PanoptiCon, that leaflets about the campaign were being circulated, I was not aware of any body of fans behind the protest - let's face it, one person can

duplicate a few hundred leaflets and hand them out. In addition the fact that no one had actually been informed of the protest before PanoptiCon - only a little over a month before the day - did not, to me, suggest any mass organisation (this is not to suggest that there was no such organisation, simply that I was not made aware of it).
Further, the other members of the Executive, and myself, do not feel that such action would in any way be constructive. We believe it presents fans in a bad light, and is unlikely to do anything to secure the return of the programme.
It is our view that a petition and letter writing campaign, such as that outlined in the December issue of *Celestial Toyroom* are a far more positive approach to the return of the programme.
The timing and format of the campaign follow comments made by the members of the DWAS, several of whom suggested that the BBC be given until the programme's anniversary in 1990 to make an announcement, and that a campaign should be by letter writing. I would further point out that, unlike phone calls, the BBC are obliged to answer letters.
Whilst we wholeheartedly supported the aims of the 'Day of Protest', we did not in any way feel we could condone the methods, and therefore it did not feature in the November edition of *Celestial Toyroom*.
Editor: How many of the events reported in 'Celestial Toyroom' are there because the DWAS or the Editor were contacted by the organisers? The non-printing of information about the Day of Action because no one person contacted the Exec is a very poor excuse.
We still find it rather disturbing that the DWAS should decide to keep information from its members. Surely the aim of DWAS is to keep members informed of everything *happening in the world of Who? Would not the best course of action have been to report the Day of Action and make the position of DWAS clear, leaving the members to decide if they wanted to protest.*

Shallow?

Jason Hart
Peterborough
I felt inclined to put pen to paper after reading Stuart Clarke's review of *The Empath* episode of **Star Trek** in issue 13.
His rather shallow account of the episode didn't seem to go into any depth at all. In fact, it seemed like a carbon copy of Allan Asherman's comments in *The Star Trek Compendium*, which makes me wonder if Mr Clark has seen the episode at all! For me (and I'm sure I speak for many other fans here), *The Empath* had just the right blend of ingredients required to make up the definitive episode of **Trek**. Firstly, there's the storyline, which not only bears no resemblance to that of any other episode, making it a stand out from the rest of the series, but it also makes excellent use of the characters (especially the big three, Kirk, Spock and McCoy). The writer obviously did her research and understood the principal characters fully, as *The Empath* is surely the best regarding character motives and interaction.
Secondly, there's the imaginative set design, and lighting for the underground city, done on a large black soundstage, with sparing but effective use of unusual props which helped to give the episode an eerie, alien 'feel'. Even the set for the surface of the planet seems to look more realistic in this episode than it usually does.
Thirdly, the music score for the episode is certainly among the most innovative of those made for the series, especially the beautiful theme for Gem, which would be re-used in almost every subsequent episode.
I could have elaborated on all the above points, but I realise how precious space is to you people, especially in the letters pages!
Editor: Stuart told us that he did not re-watch the episode for the review, but felt that he remembered it well enough to make his comments. Yes, he does have the Compendium, but, no, he did not use it for the review. Like many **Star Trek** *fans, Stuart knows the episodes very well.*

Star Trek: The Empath McCoy, Spock and Gem guage reaction to the episode?

Fan Frenzies

David Green
Melton Mowbray, Leicestershire
A quick response to Kerry Keene (issue 14). Is this sad figure really that jealous of **Star Trek** and **Doctor Who**'s success when compared to the long-gone **Space 1999**? Destructive criticism, Mr/Ms Keene, gets Science Fiction nowhere. We should appreciate the merits of all programmes of this nature, not attack them in an envious frenzy of abuse.
I could make a similarly vitriolic attack upon **Space 1999** based upon my own opinions, but surely that would make me just as bad and cause more trouble. If you don't like it, don't watch it, but don't abuse things held in great affection, for no apparent reason.

Sue Vincent
Poplar, London
I started to read the letter from Kerry Keene (issue 14 of *TV Zone*) with interest, which turned to bemusement at her tirade against **Star Trek** (classic or **NG**) and **Doctor Who**.
I presume she must be very young or very naïve to get so excited and vehement about shows she doesn't care for. I agree with a couple of her points - **ST** and **Doctor Who** are rather over-used and I would enjoy more articles on other series, but the most popular programmes will get the most coverage, and despite Kerry's feelings, **ST** and **Doctor Who** *are* the most popular. I'm lucky - I like both, but I like a lot of other Sci-Fi / Fantasy as well.
I also agree with her that comparing one show to another is a rather pointless exercise, but if someone has a show they particularly like, they will use it as a yardstick against other programmes. That's human nature, surely?
Some **ST** episodes stank. Some were excellent. They were a product of their time and should be judged accordingly. The same with **Doctor Who**, **Space 1999**. And everything else.
To dismiss **ST**; **TNG** as garbage seems sad, as the general opinion seems to be that the series improves after the first season and has produced some superb work. And why sit through every episode of a programme she hates? Why not just not watch it? The argument that Picard hasn't smiled in three years is a bit peculiar too, as well as inaccurate. I'm not going to give examples, although there have been quite a few in just the few episodes shown so far. That would be obsession to the point of tedium.
Perhaps Kerry should try and realise that there is a place for all kinds of SF shows in this world. I personally am not keen on **Space 1999**, but wouldn't begrudge whole issues of *TV Zone* dedicated to it. It's part of the genre after all. And I certainly wouldn't presume to dismiss it as garbage just because it isn't to my taste.
I feel sorry for people who are so dismissive and angry about shows that aren't to their particular liking. Following a genre you favour is, after all, supposed to be pleasurable.
Editor: Exactly! The more pleasurable the better - no more so than through the excellent pages of our li'l ol' magazine. Keep those letters flooding in and see you next month.

From the sea, a Haemovore Photo © M Wyman

Nick Mallett (right) and the set designer, in the Commander's office Photo © S Payne

REBUILDING THE CURSE

THE tradition of movies being made, shown and basically forgotten was first broken in a major way by Steven Spielberg who opted to create a new version of his award winning movie ***Close Encounters of The Third Kind***. Since that time many movies have been issued on video in different forms, some with additions, some with deletions and occasionally as small 'The Making of...' type efforts.

Doctor Who, however, is one of the first mainstream television programmes to receive the same treatment on its video release.

This month sees the issuing on home video of a story from the final season of **Doctor Who** entitled *The Curse Of Fenric*. But why? And how? And what is different? To take those questions, *TV Zone* met up with Nick Mallett, the director of the original tv version, and the incidental musician Mark Ayres. These two people were most closely involved with the new, extended video version.

Why

To take the question of why, Nick Mallett explained that the first he knew of the project came from the programme's former producer John Nathan-Turner. It transpired that the idea of extended video releases of **Doctor Who** had been suggested to BBC Enterprises, who issue the videos, by fans of the programme, but had not been taken too seriously. However, it had become quite well known, both inside and outside the BBC, that *The Curse Of Fenric* had a great deal of material recorded which was never used, although a great deal of hyperbole surrounded the actual amount. Some people claimed it was almost twenty five minute's worth, therefore an entire episode, others thought, perhaps more realistically, that it was only a few moments.

At the time this was being suggested to Enterprises, John Nathan-Turner was researching material to be submitted to the BBC's Saturday night Noel Edmund's television show for use in his tv bloopers section. Most unused footage for tv is wiped after transmission, but John had kept the *Fenric* material because he knew of a particular out-take he wanted to offer up. When Enterprises finally asked him what exactly was the truth behind the *Fenric* material, it was only a happy coincidence that any of it actually still existed, the rest of that season's material had already been destroyed.

John informed Enterprises that there was sufficient material to possibly make an extended version and contacted Nick Mallett to try to put it together. Mallett remembers that quite early on it was very clear that BBC Enterprises had absolutely no idea of the costs involved in re-editing. Because the sequences had originally been deleted, subsequent transmitted scenes were in a different order and to put everything back would have involved more than the one editing session Enterprises had costed for. Likewise, al-

Sylvester McCoy wearing the Doctor's dark jacket for the first time Photo © M Wyman

though sound effects were easily available, new music scores would be necessary, hence Mark Ayres' re-involvement.

How

It transpired that in truth there was only just under twelve minutes of extra footage originally shot, a large amount of which was simply extensions, without dialogue of used scenes, just people walking further for instance. These were therefore deemed superfluous, Mallett was very keen to put as much story back in, and bearing in mind the little time or money available, he had to utilise both wisely.

Both Nick Mallett and Mark Ayres were rather surprised that Enterprises wanted the new material put into the existing episodes, both would have preferred the extended version to have been one long movie version, but Enterprises had discovered that non-episodic **Doctor Who** was very unpopular with the market they were aiming for. So it then became a question of what was relevant to the plot which needed to go in, without damaging or rearranging the flow of what was already there.

In effect, only one sequence shot has not been put back into the extended reason, for a variety of reasons.

The sequence occurs in episode three, at the point where the Doctor's companion, Ace is attacked on the church roof by the story's monsters, the haemovores. Ace is aided by some Russian soldiers who, in the missing sequence help her escape by destroying the haemovores in a traditionally vampiric way, wooden stakes driven through them. The sequence was dropped from the original television version at the request of John Nathan-Turner, feeling that it was a particularly violent and gory scene which did not further the story - in the television version, the viewer is left in little doubt that it does happen, but it is not seen.

He was aware that the current mood at the BBC regarding violence and the much vaunted Nine O'Clock watershed for sex and violence would have stopped the sequence anyway. Likewise, for the extended release he felt it was likely to affect the video's chances of receiving a family viewing certificate, preferably a PG rating, and so again requested that the scene not be used. Nick Mallett was disappointed by this, although in agreement with the reasons. He was also aware that if the sequence had remained, drastic re-editing of the following scenes would have been necessary, and time and money did not allow for that.

That one short sequence aside, the six and one half minutes of restored footage is all that there was extra of *Fenric* involving dialogue and therefore the finally released extended version contains all the footage of any merit.

The Music

From a musical point of view, Mark Ayres found going back over his original notes and scores both a challenge and, to some extent, a disappointment. No one who creates something a year ago can go back to it twelve month's later and not want to change things. Mark felt there were a lot of musical cues within his *Fenric* score which he would like to tidy up, but again, just as Nick Mallett had been frustrated by the time and money, so Mark was likewise hindered. Although in Mark's case he actually overstepped the budget allocated (which only allowed for two minutes worth of new music) and has in his own time and expense fully covered the new six and a half minutes with music so as not to affect the flow of the story.

The oddest part for Mark was finding that where his original music flowed from one scene to another, in the extended version a scene was added between causing the music to make no sense. One example of this occurs in the first episode where the military camp's leader, Millington, orders one of the characters to remove her baby from the camp. Ace tries to interfere, but the Doctor stops her, and in the following scene, Ace and the Doctor entered Millington's office. The music built up in the baby scene, themes start and bleed easily into the office scene.

However, a new scene had been added, where Ace and the Doctor observe Millington leave the room and they run across the camp, before entering his office. Mark then had to compose a new bridging music which successfully came out of the baby scene and bled into the office scene, without altering their own original music scores.

This sort of problem was typical for Mark but the final result (hopefully to be released on LP and CD by a third party, in co-operation with the BBC) is very successful.

The two vampiric evacuee girls on location Photo © M Wyman

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Differences

Whereas it would take an eagle-eyed **Doctor Who** enthusiast some time to spot all the new sequences and re-edits, amongst the more important scenes are one where the Doctor and the Ancient Haemovore discuss the monster's heritage, background and reason for following Fenric - hence its final sacrifice which was seemed somewhat atypical on television - and another where Fenric sends his minions to do his bidding, whereupon they are attacked by soldiers. The haemovores are unaffected by the bullets and proceed to attack the soldiers. Sequences lengthened include Ace's final swim scene, Nicholas Parson's vicar's sermon to himself, Millington's showing the Doctor his work in the caverns and a sequence with Ace and the two refugee girls on the beach.

But the most charming of all is, like a lot of the additions, a straight forward character scene involving Ace and the Doctor talking while settling into the camp's sleeping quarters. Without a doubt the finished *Curse Of Fenric* Extended Version is a worthwhile and charming piece of history. I doubt the BBC would attempt it again, money and time aside, material does not really exist in enough quantity to make it worthwhile, but the amount of time and effort put into the project by Nick Mallett, John Nathan-Turner and Mark Ayres has definitely paid off and ensures that the video is a real must for every **Doctor Who** fan and collector.

Gary Russell

Millington (Alfred Lynch), the base Commander Photo © D Richardson

The main cast of the fouth series; Kryten (Robert Llewelyn), Cat (Danny John Jules), Leistar (Craig Cheries), Rimmer (Chris Barrie) and on the screen above Hilly (Hatty Hayridge) Photo by Chris Ridley © Noel Gay Television Ltd

OVER the last few years the cult surrounding the BBC's independently produced Fantasy Comedy success **Red Dwarf** has grown with each successive series. The advantages of the programme are obvious to the cast, they get to know all the crew, they can read the novels and try to understand them, they can avoid strange fans who want to discuss black hole relativity with Kryten or ask Rimmer how he manages to sit down as he's only a hologram and, the biggest thing of all, they are all honorary members of **Star Trek** fan clubs!

During recording an episode of the latest, fourth, series at Shepperton Studios we managed to grab three members of the cast who were desperately trying to eat their lunch but were far too polite to send the intrepid *TV Zone* reporters away!

Arriving on Red Dwarf

The first question we asked was how each of them got aboard the good ship 'Red Dwarf' Robert Llewelyn answered first: "I did a play at the Edinburgh Festival two years ago about a robot who is completely and utterly unlike Kryten - but I think the people from **Red Dwarf** saw it and thought 'Let's cover him in rubber'!

"I knew Norman Lovett so I'd seen the show occasionally, although I didn't see the original Kryten episode until much later, once I was in the show I was being put into the suit one day and they said, 'Hey, look at this, see how Kryten should be done'! He was a much better actor but I suppose he was busy when they decided to bring Kryten back permanently.

"Because of that, I had a completely new head mask made, it's a one-piece latex job that takes two and a half hours to put on. It gets very hot, and works a bit like a local

Left: Hatty Hayridge as the ship's computer, Hilly Photo by Paul Grant © Noel Gay Television Ltd

Just hours before an audience is due the crew go through their afternoon rehearsals. Note: Robert Llewelyn on the right yet to be covered in rubber! Photo © D Richardson

Chris Barrie as Rimmer Photo © D Richardson

anaesthetic, after a while I can't feel my own head anymore! Mind you, that certainly helps me get into character! The voice came from a process of eliminating all recognisable robot and android voices - we didn't want him to sound like C3PO from **Star Wars**, which he could easily have done, because he's also jittery and guilt ridden. It's really lots of different accents (I suppose I'm not good enough to stick to one!) a mix of Canadian, Scandinavian and so on - it varies a bit!"

Hatty Hayridge's first **Red Dwarf** appearance was at the end of the second series, where she played a female computer alongside a female Lister and female Rimmer, plus The Dog, in *Parallel Universe*. "I didn't know when I was doing the Hilly bit that Norman was leaving. I don't think anyone did - he just said he wasn't coming back I suppose, I don't really know. I know they auditioned quite a few people for a replacement, and I didn't think I stood much chance because I'd already done an episode. Being a different character I thought would go against me. In the end though, they chose me."

Chris Barrie had worked with the shows writers Rob Naylor and Doug Grant before at the BBC on Jasper Carrott tv shows and radio comedies like **Son Of Cliche**. "When they were thinking about casting **Red Dwarf** I think they just asked a few us us that they knew for ideas. I read the script and suggested a few ideas of my own, which I thought they liked but then it was just "Yes, well thanks, but no thanks, Chris" and I thought that was that. Then they changed their minds a few months later and asked me to read again!"

Chris Barrie also says he sees **Red Dwarf** as a Comedy show, first and foremost and Science Fiction secondly, so we asked him how, and if, the programme had changed from the earliest shows, and in what way. "Well, the very first series nearly didn't happen. We rehearsed the first episode in early February 1987 and each week we went into the studios to record only to be picketed by strikers, so we went away and rehearsed the next one. And the next. We eventually rehearsed all six shows without recording them, went away and came back in September to quickly shoot them. There were times when we thought **Red Dwarf** would be remembered as the show that nearly got made!

"Once we started, the first thing I thought was that it was either going to run and run or die immediately. Had it been on ITV, it would have died. On ITV they don't give a show a second chance, if the ratings aren't good, they get rid of it. But the BBC allowed us to learn from the first series and by the end of making the second, I knew it was going to work. After the first series went out, like all of us, I thought 'What is anyone going to make of this?' but as it's gone on, we found what works. It's the only programme I've worked on where you're really itching to get on with it because the stories are so good and you want to see what happens!

"It usually takes one or two series to learn how to make a show work - **Spitting Image** was just the same. The only exceptions that I can think of are **Fawlty Towers** and **The Young Ones** which were pretty well right from the word go. But **Not The Nine O'Clock News**, **Monty Python** and those ones, they all took time. Just look at **Only Fools and Horses**. Compare the early ones to the slick show they've got now. It takes time for characters to develop. Take The Cat in **Red Dwarf**, he started out just pirouetting around the ship, looking vain, but now he's a cool American dude, he's developed over four series.

"Craig Charles and I at one point thought that Holly was only going to be a computer voice. Norman Lovett suggested otherwise which proved to be a good idea, an image on a screen gave us an extra character.

"Set-wise, we started out looking deliberately drab, like a World War II submarine but the light entertainment people wanted more light, reminding us that it was a comedy show, so we moved up to the lit officers' quarters. But you do get the odd person who says, 'It's not as good as when it was' but I don't agree, I think it's vastly improved.

Cast Input

In a long running programme like **Red Dwarf** the cast must surely get more familiar with the characters and situations than anyone else. So how much input into their characters did the cast have? Chris Barrie again started the ball rolling. "I think in most tv shows today you can put a certain amount in. I did a very standard BBC sitcom last summer and had a fair bit of input into that as well.

"All writers nowadays let actors have a degree of free rein - some of the old school, writers of the 60s and 70s might object, and in Drama you can't change things, but in Comedy you have to. You've got to feel the comedy in yourself and make it work for you, otherwise if you don't think what you're saying is funny, no one else will. One way it's developed was by bringing in new characters like Kryten. I mean, some of the more popular scenes from the early ones were the bunk scenes where Lister and Rimmer just lay there, throwing insults at each other. Great fun to do and watch but after a while it gets repetitive, so rather than let that happen, we introduced more characters, so you get a more varied interaction. And the Scutters helped! They're back this year, along with the talking toaster."

Robert Llewellyn nodded and added "Also we've done **Red Dwarf** ourselves long enough to know it. Once we've read the scripts we know where Rob and Doug are coming from, in the sense that we're not just going to throw in any old line out of the blue, it's too carefully structured. But it's also good to work with people who respect your input and suggestions." Hattie Hayridge added, "You can chip in without worrying too much about it. There's no deathly silence when you suggest something. Rob and Doug are very good at picking up on our characteristics and using bits of us in the characters. I mean although I kind of followed on Norman's character of being a moaner, they've added my own kind of vague, absent minded attitude.

"I've put quite a bit more into Rimmer over the four series," continued Chris Barrie, "I sort of based him on the way my brother treated me at school - ie completely impossible! This series has been fun, because in one episode (*Dimension Jump*) we get to see a positive Rimmer, a kind of what-might-have-been-Rimmer-if... and that in a way helped further the normal version."

Four years is a long time to do one series, so why has Chris stuck with it so long? "I did **Spitting Image** for seven years and I'm never in shot! Ultimately I love performing and I like being in shot! My main talents (assuming I have any) were never displayed on **Spitting Image** but they are on this, and of course on **Red Dwarf** there's such a lovely cast, like Robert Llewellyn and Hattie Hayridge..." On cue, Hattie continues, "I quite like just sitting there, although in *Dimension Jump* I get to move about - I do have legs! - because I play a slightly different character. But on the whole I like just using my face, in my stand-up comedy routine I don't move, I just use my facial expressions, so it's great to do the same in this."

Robert Llewellyn seems to have had his fair share of non-Krytenish parts in the series as well. "I got the chance to play a different character in the last series, in an episode called *The Last Day* where I played the man who built Kryten. So I guess he made Kryten to look a bit like himself. And this year I get to do two other things. In *Dimension Jump* I play the Admiral of the Fleet, a man with a slightly distorted view of his own sexuality, and in *D N A* Kryten gets the chance to be human for a short time, whilst Lister turns into a chicken. I get the better deal, I think..."

Reaction

The BBC always seem to consider **Red Dwarf** as something of a surprise hit, so we wondered what sort of reaction the cast get.

"Generally speaking, people don't know I'm in it," says Robert Llewellyn. "I suppose friends know it's me, but I never get recognised in the street.

"My own family are thrilled though, especially my nieces and nephews. I'm a hero to them because at last I've done something they like. I do a lot of Kryten acting at Christmas, a sort of Kryten Father Christmas routine. My nine year old nephew is obsessed with Kryten, he knows all the lines and can do the walk. If I drive him anywhere, I have to do it as Kryten and do it all wrong!"

Chris Barrie continued, "I get lots of fan mail because people take pity on Rimmer. They write saying how sad it was when Lister tried to turn him off or whatever. You get followed a lot - I had a group of girls following me everywhere when I was doing a play last year, mad people, but after a while I got used to it. The other day I was on the tube and when I got off, I had to pay more money. But when I offered it to the guard, he just looked down at me and nodded, 'That's okay, smeghead!'"

Series 5 or...

If the chance arose, would they be interested in returning for a fifth season. The cast were quite guarded about that idea but Robert Llewellyn said "There's talk but we're generally the last to know. In essence, I'm sure we'd love to, but you an never say for sure." Chris Barrie added, "And of course any of us might get asked to star in a big American series for millions of dollars next year and if that conflicted, by any remote chance, well it'd be a tough one, but I think it'd be 'Bye bye, **Red Dwarf**'!

"And Rob and Doug probably would only do another series", said Hattie, "if they think the material is good enough. The wouldn't do it just for the sake of it - they put too much into it for that."

Robert Llewellyn laughed and suggested that they could all do a big budget American movie, adding "I don't mind if they ask Robert DeNiro to play Kryten, I'll be his stand-in." Hattie nodded enthusiastically, "I could be Meryl Streep's stand-in while she's being Holly..." and Chris chipped in "With Eddie Murphy and Dan Ackroyd as Lister and Rimmer...", but Robert had the last word, "Great idea, Stallone as The Cat..."

Gary Russell and David Richardson

Robert Llewelyn as Krytan Photo © D Richardson

Michael Dorn

We continue last issue's interview with ***Star Trek: The Next Generation****'s* Klingon Worf...

TV Zone: In *Matter Of Honor* we get to see life aboard a Klingon ship. Is it true that Worf was originally going to go with Riker over to the ship?

Michael: It was never written that way. I discussed with the producers that I wanted to go over there, but they felt that there wouldn't be any danger for Riker because I'd always be watching his back. To have Riker over there, just himself, would be a lot more dangerous, a lot more interesting, and cause a lot more friction. It was better that way. That's my favourite episode.

TV Zone: Also, in Season Two's *The Dauphin*, Worf has a very worthy opponent in the shapechanger Enya.

Michael: That was another show where they wrote a lot of things right after they saw the chemistry between us. They wrote a couple of more scenes between us, which is nice. She was wonderful to work with. I'll tell you a funny thing, I had a cold, and all the screaming that I did worsened it. My voice wasn't there, but they kept a lot of it in. It was just too bad, but that was a good show.

TV Zone: I would think that *The Emissary* has to be up there for you as well.

Michael: The only problem with *The Emissary* was that it was too short. Our shows are just 44 minutes long, and there's not enough time to really delve deeply into things. It just had to go real fast. That's my only complaint, but it was a lot of fun. Suzie Plakson was very good [as K'Ehleyr]. Once again, I thought it was a very good episode.

Klingon Ritual

TV Zone: What were your feelings on *The Icarus Factor* where Worf has to go through this strange Klingon ritual?

Michael: I actually thought that was a bit sadistic. First they were going to have the crew doing it, [poking me with] the pain sticks, and we really fought against that. We said, 'No, that's just sadistic.' Then they had the whole ritual [with holographic Klingons doing it]. But also, the problem was that it took away from Jonathan's rôle in that one. The show was good, but it would have been much better if they had focused completely on Jonathan [and the problems with his father], and not have this little side-line thing with me. It just went so fast.

TV Zone: In *The Bonding* Worf takes this little boy and, in a way, becomes his guardian. Some have said that it seemed out of character.

Michael: It wasn't really out of character. It was honour and that whole thing of being able to take responsibility for whatever it is, to do an honourable thing - even though I think he did probably go a little overboard with the bonding, he still felt that that was necessary. But, that's the way he is. He is 'Mr Honourable', and does whatever it takes.

Worf undergoes a Klingon ritual in *The Icarus Factor*

In *The Bonding*, Worf becomes a human boy's guardian, but in the fourth season *Reunion* (above) he discovers a far greater responsibility

A Typical Day

TV Zone: Could you describe a typical day on the set for you?

Michael: I usually get there at five o'clock in the morning. I'm in make-up for two hours. I usually start work at 7.30-8.00. You do a scene - one or two, you never know, it depends on what it is - and you sit for a little bit. Then you do another scene, then you sit some more, and then you do another scene. And then you go to lunch, which is always an experience because we all eat in the commissary, and we're all in space suits and I'm in my make-up. And depending on what's called for, you go home early, or usually my character is there the whole day, and you do a lot of scenes; sometimes it's involved, sometimes it's very easy, sometimes it's with a lot of other actors, sometimes it's just you. You get off about seven or eight o'clock at night, and go home and go to bed because you've got to get up at three or four in the morning.

TV Zone: What basically is your make-up, is it a plate?

Michael: No, it's a latex cap that they glue on right above the eye brows. Then they glue the hair on the top and down the sides so you don't see the ears. It's a false nose - not a whole nose, but just the bridge of the nose, and that connects to the cap. So, it goes from the tip of your nose all the way back down the middle of your forehead and back, so it looks almost like a spine. Then they add a Fu Manchu moustache, and a goatee and the false teeth. The only uncomfortable part of the make-up is the teeth, because I put in these rotten false teeth. They are part of the character. It's funny, I'll be reading lines with other actors and I won't have my teeth in, and for some reason I just can't get the 'Worf' out. Then I put the teeth in and all of the sudden it's there.

TV Zone: I heard a rumour that they were thinking of shaving your head.

Michael: It was more than a rumour. They had it in the contract that if I got the part that I'd have to shave my head. Boy, my agent and I were like, 'Oh my God!' Even though it would have been OK, we didn't want to, because being that there was only going to be a very sporadic showing, if Worf wouldn't be there that long, it would really cut me out to a lot of other rôles. I mean, no hair! But luckily when I went in for the make up, I said, "Do I have to shave my head?" and the make-up supervisor Michael Westmore said, "No, don't worry about it". Wow, it was close.

TV Zone: Why all the changes in Worf's make-up?

Michael: They'll change it again next year. It's actually Michael Westmore that wanted to change it, and I agree. I do the same thing with my character - something different every year. If you do the same thing it's uninteresting, and luckily he's done something different, and I've done something different with the character. This year, Worf laughs out loud for the first time, in *Yesterday's Enterprise*, at the very beginning when I talk to Guinan. That was something he's never done. I just had to pick the time to do it, but that's one side I wanted to show. So, it's good, the character doesn't stagnate and doesn't become the same, and people don't get tired of him.

TV Zone: What's it like working with all the complex special effects?

Michael: It's all make-believe, it's not that difficult. But they really do it well, and they do it sparingly which is nice. Not *every* show has special effects. I always told them at the very beginning that I wanted to see more action. I thought they should have more action, but I've changed my mind and agree with them now. I think that too much action dilutes what the whole thing's about, which is people and stories and writing about how we react, and the human condition. So I agree with them now, I've changed my mind.

TV Zone: What do you feel makes a

Getting too close to an alien in *Lonely Among Us*...

great *Next Generation* episode rather than just a good nne?

Michael: I think suspense, and the injecting of, not warmth, but this really personal type of relationship between the crew members at the same time. I think that really makes a great episode In *Heart of Glory* when the ship came on the screen and the show started, you knew something was happening I mean, the music was . I love **Star Wars**, it's one of my favourites, and that music was similar, it had that feeling. You knew something was happening. And in the middle of that when I did the Klingon howl, one of the nicest scenes was when Picard was on the bridge talking to Data and Riker, saying that when Worf did the howl it was like seeing a man he had never seen before That's like, this guy has been an officer on your bridge, why haven't you seen that? Picard is now thinking, what is this Worf person? He's deeper than just this out of control character. And those are the episodes that are really the best, all the action, the suspense, and the interpersonal relationships. It's all a nice mix

The Howl

TV Zone: Ynu were talking about the Klingon howl. Was that written in the script?

Michael. That was written in the script, but we didn't know how it was going to sound when I did it Although we didn't discuss it, the director and I both felt that it should be spontaneous. We had a lot of conversations about the show, about what I felt a Klingon should be, what he felt for the action's sake, so it was really a combination of discussions going on all the time It turned out very well. It was very spontaneous, because I wanted Worf not to just do it like he had done it all his life - he hadn't, he's never done it. All of the sudden he felt this stuff like you're going to throw up and you can't help it, and he's looking around, and the other Klingons start screaming, and then you see him do it That's what I wanted to bring to the character, that it was just instinct

TV Zone: Is Worf easier to play now?

Michael: Oh yes It's funny how Worf takes over an actor, because you can't help it, with that make-up and everything, you *are* Worf He's really become a part of me, or I've become part of him, whatever, because the first three or four months [of the series] I would come home just churned up inside, because I wanted to get this character so right, and it's like I had to hate, I wanted to get this intensity for humans, and for aliens, and kids, and robots, and all this stuff churned up, so that whenever he talked to somebody the other person would be saying, 'Ok, alright Worf, I understand', you know [laughs]. Even if he was just standing there you'd sense something is going on. But now I can turn him on and off, it's much easier to do

Data (Brent Spiner) and Worf in the second season story *Contagion*

TV Zone: Do you still feel that Wnrf is best as a loner?

Michael Always You can have companionship and still be a loner What I mean by a loner is that all the characters in the first year gravitated towards one person or another to establish relationships, because in the mind of some actors, if you establish a relationship real fast then they have something to write about. That was fine, but it was like too many people and too many relationships Worf serves himself better as a loner, off on his own It's so funny, they always write that Worf in the script that we're doing now [*The Most Toys*] Marina [Sirtis] says, "Oh, but Data was your friend", and I say, "He's my colleague, but he's not my friend". I don't think Worf has a friend The closest one to a friend that he has is Riker, because they're the big guys on the ship, and in *The Enemy* when he lets the Romulan die, he comes into Riker's room and starts talking about, "What do you think I should do.. "and leaves. It's almost like he didn't know why he's in there, but it's probably the camaraderie of the two biggest guys on the ship

TV Zone: Would ynu like to play Wnrf for the duration of the series?

Michael Oh, yes I think Worf is good for the run of the show. The only time that I would not want to play Worf is when he loses his intensity, his edge, and he becomes this nice, cuddly teddy bear type of person, then I'm back to playing nice guys and nice characters, and that's just not what I want to do. As long as Worf has that edge, as long as he holds the audience the way he does, as long as the fans feel the way that they do about him, then I'll play him

Louis Hirshorn

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ISSUE 13 — *Blake's 7* *FPCP* Redemption-Jenna & Blake *Flashback* Redemption† ***Doctor Who*** *Book review* Curse of Fenric, *FPCP* Battlefield-Brigadier *Feature* Lost Moments Pt 2/2 *Interview* Courtney Nicholas Actor Brig†; ***Power Themes 90*** *Record Review* ***Prisoner*** *Feature* Overview ***Red Dwarf*** *Book review* Better Than Life *Episode Guide* Season 3 ***Star Trek*** *Video review* Eps 63/64 ***Star Trek The Next Generation*** *Book review* Exiles *FPCP* Battle-Picard & Ferengi *Feature* Ferengi overview (Seasons 1-3)†.

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FPCP = Full-page Colour Picture
† indicates colour feature

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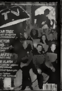
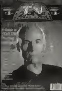



We continue last month's Fantasy Flashback, as Quatermass witnesses a 'harvesting' of young people at Wembley Stadium

Episode Four: An Endangered Species

PASSING the husk of the Landrover, Quatermass staggers into Wembley Stadium. It is morning, pay cops have arrived after the disaster, amazed to find that the professor is the only survivor out of seventy thousand people. As the sun rises the sky turns a sickly green - the atmosphere is contaminated with particles of human 'waste'.

In Westminster, Helen Preacher has assumed control and discusses the crisis with Quatermass and scientist Gurov, a Soviet defector. They believe that a Russian plan to fire missiles at the membrane in Space is futile, and formulate their own scheme. They surmise that the power blast is an alien probe, which strikes like a missile and targets on the sounds, body heat and aggression released by the gathering of a large number of humans. Its task is to extract human protein.

Quatermass goes to Kapp's laboratory and finds him a broken man, refusing to believe that his wife and children are dead.

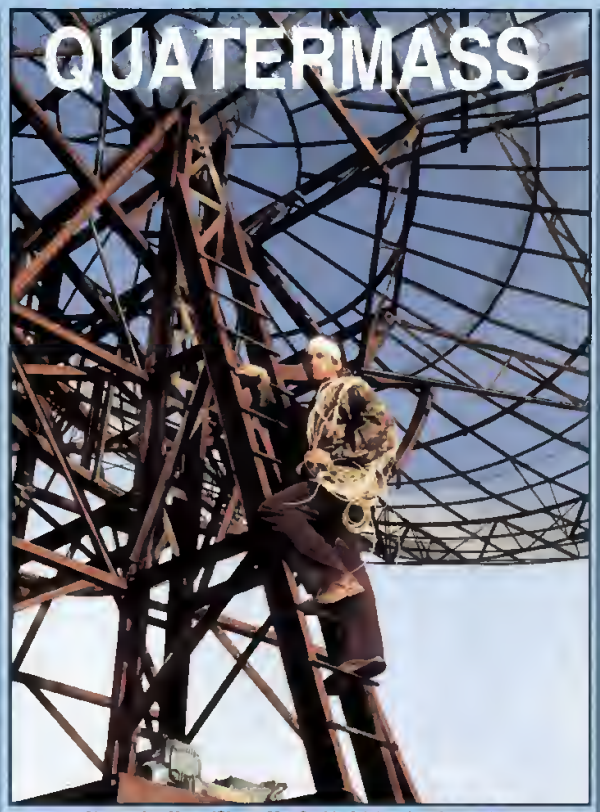
Returning to London, Quatermass enlists the help of some of the elderly community, including research scientist Chisholm. Their first step is to create the electronic image of a smell, formaldehyde.

Kickalong leads the Planet People back to Kapp's observatory, where they destroy what remains of the equipment. They attempt to persuade Kapp to join them, but he resists. Kickalong decides to lead his followers away again, but a girl called Sal wants to help Kapp. Coldly, Kickalong guns her down.

Gurov learns that the Soviet missile strike has failed, and that his country's government has been overturned by revolution.

At the observatory, the army and scientists assemble Quatermass' trap for the alien probe. Kapp has recovered from his breakdown, and now offers to help. Quatermass explains to him that he plans to use the marker beacon and telescope dishes to create an analogue of the presence of a million young humans. Loudspeakers will broadcast the sound of Planet People chanting, while the telescope dishes re-create the smell and

Opposite page: Quatermass survives the Wembley Stadium 'harvesting'



Above: Joe Kapp (Simon MacCorkindale) at the observatory
Below: A behind-the-scenes look at the filming

Quatermass emerges from Wembley Stadium, surrounded by the remains of the vast crowd which filled the stadium moments before... All photos © Thames Television

bodyheat of the crowd When the power blast hits, a thermo-nuclear bomb will be triggered

The area is evacuated at sunset. Tragically, Jack, the leader of the elderly community, is killed in a freak accident Quatermass and Kapp remain to detonate the bomb

Hearing the chanting from the loudspeakers, Kickalong and his followers are drawn back to the observatory. Joe tries to warn them off, but is shot by their leader As the Planet People run amok, Quatermass sees his granddaughter amongst them The shock gives him a heart attack, as a throbbing sound and blinding light herald the arrival of the alien probe The professor tries desperately to reach the detonator, but the effort is too great As the power blast reaches its climax, Quatermass' granddaughter moves towards him She places her hand on his, then presses them both down on the detonator

"The message was taken. . it has not come again We pray it will never come again I have watched the sky and the land become clean... the countryside has beauty once more."

Gurov

Background

The fourth and final **Quatermass** story began life as a BBC drama serial in 1973. Nigel Kneale was commissioned to write the script, which would be filmed at Stonehenge and recorded in the studios at Television Centre The serial was, like its three predecessors, very much a reflection of its time In 1973 the world was held in the grip of an oil crisis, which Kneale believed heralded the signs of a social disaster **Quatermass** showed a world where that disaster had hit, as the Arab nations had cut off the West's oil supply and the economy had collapsed

Special effects footage for the first episode was filmed in June 1973 at the BBC's Ealing film studios Effects designer Bernard Wilkie and assistant Ian Scoones built all the models, including the orbiting space station with astronauts working on its hull. Plans were made to begin filming at Stonehenge, until permission was refused by the British Tourist Board. In the gap between the commissioning of the script and its completion, the location's popularity had vastly increased, such that it was now swarming with tourists A new location was to be considered, until budgetary problems led to the collapse of the entire project

For two or three years the series remained on ice, until Thames Television expressed an interest Kneale was contracted to re-write the original scripts, removing Stonehenge and adding Wembley Stadium Two versions were required: four hour-long episodes for broadcast on Commercial Television, which could then be edited down into a movie-length story for overseas sales. Initially Kneale was unhappy with this decision 'You feel you're either going to pad the long one or murder the short one' Unfortunately, some would argue that he did both

The serial was produced entirely on film by Euston Films (who had previously made **The Sweeney**) with a budget of one and a half million pounds. Executive Verity Lambert had extensive experience of working on Science Fiction; fifteen years earlier she had been the producer who launched **Doctor Who** Wembley Stadium was hired for the last two episodes, and dressed with crystallized corpses and dry ice for the disaster sequence Another expensive location was Kapp's laboratory, the radio telescope dishes and observatory were all giant mock-ups provided by the designer and his team On the other hand, the special effects sequences, re-made by Clearwater Films and radically different from Bernard Wilkie's version of five years earlier, were not expensive. Euston Films executive John Goodman was quoted at the time saying that less was spent on the model work than Cubby Broccoli, producer of the James Bond films, "would spend on cigars in a week"

The first episode aired on 24th October 1979, the main attraction on Commercial Television, returning from a long black-out after several weeks of industrial action It was the first **Quatermass** serial since **The Pit** had been shown live, in monochrome, over twenty years before. Experienced film actor John Mills (who had played one of the leads in the cult series **The Zoo Gang** earlier in the decade) made a fine Quatermass Including the films, he was the seventh actor to play the part There was also a clutch of other memorable names; Simon MacCorkindale, Toyah Willcox (sometime actress, sometime singer), David Yip (**The Chinese Detective**, now in **Brookside**). Brenda Fricker (now known as **Casualty**'s Megan Roach, and Oscar-winner for **My Left Foot**). Gretchen Franklin (later to become **EastEnders'** Ethel). Brian Croucher (the second Travis in **Blake's 7**) and a non-speaking appearance by Christopher Quentin (Brian Tilsley of **Coronation Street**)

The serial was given a repeat showing on Channel Four in two two-hour episodes in May 1984 The edited, movie-length version was released on sell-through video Kneale also wrote a novel (which is no longer in print) based upon his scripts, adding a large amount of background material on the professor

Finally, for those fans of trivia: Nigel Kneale chose the name Quatermass by flicking through a telephone directory. How original!

Ian Garrard and Richard Houldsworth

Credits

Professor Bernard Quatermass	John Mills
Joe Kapp	Simon MacCorkindale
Clara Kapp	Barbara Kellermann
Annie Morgan	Margaret Tyzack
Kickalong	Ralph Arliss
Caraway	Paul Rosebury
Bee	Jane Bertish
Sal	Toyah Willcox
Hettie	Rebecca Saire
Toby Gough	Neil Stacy
TV Producer	Joy Harrington
Make-up Lady	Barbara Keogh
First Pay Cop	James Leith
Pay Police Captain	Luke Hanson
Muggers	Charles Bolton, Chris Driscoll
Taxi Driver	Stewart Harwood
Charm Seller	Rita Webb
Catskin Man	Trevor Lawrence
Medicine Man	Frederick Radley
Isabel	Annabelle Lanyon
Roach	Bruce Purchase
Chen	David Yip
Alison	Brenda Fricker
Marshall	Tony Sibbald
Kapp Children	Sophie Kind, Joanna Joseph
TV Director	Tudor Davies
Prime Minister	Kevin Stoney
Hetherley	David Ashford
Russian Astronaut	Jan Murzynowski
Winnie	Kathleen St John
Susie	Beatrice Shaw
Security Guard	Declan Mulholland
Torrance	Ian Price
Gurov	Brewster Mason
Woman Minister	Elsie Randolph
Jack	Larry Noble
Edna	Gretchen Franklin
Arthur	James Ottaway
Jane	Clare Ruane
Chisholm	Donald Eccles
Misru	Ishaq Bux
Woman Researcher	Lennox Milne
Electronics Expert	John Dunbar
Lt General	John Richmond
Orderley	Charles Lamb
Pay Police Lt.	Brian Croucher
Soldier	Christopher Quentin

Writer	Nigel Kneale
Director of Photography	Ian Wilson BSC
Production Designer	Arnold Chapkis
Editor	Keith Palmer
Music	Marc Wilkinson, Nic Rowley
Production Manager	Laurie Greenwood
Assistant Director	Bill Westley
Make-up	Eddie Knight
Hairdresser	Mary Sturgess
Costume Designer	Michael Baldwin
Art Director	Terry Parr
Technical Advisor	Dr Richard Clarke
Story Editor	Linda Agran
Executive Producer	Verity Lambert
Producer	Ted Childs
Director	Piers Haggard

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Kapp, recovering from his breakdown, agrees to help Quatermass

STAR TREK

TV Episodes 67/68/69/70

Plato's Stepchildren

I have to say I dislike this episode greatly. It is another standard formula piece of **Star Trek** where the crew are captured, forced to do things against their will but finally win through. In essence, there is nothing wrong with that since it worked on other episodes quite well but the cavalcade of idiotic things presented in this episode rob it of any credibility it might have had.

Upon beaming down to Platonius, in answer to a distress call, McCoy finds and cures Parman, the Platonian leader. Ever grateful, the Platonians enslave the Enterprise landing party and force them to perform idiotic acts by means of their great telekinetic powers.

To see Kirk, Spock and McCoy humiliated is fine in the context of the story but then to show it again and again and again, so that it swiftly becomes boring and difficult to watch, is unacceptable. All this for the sake of the moral, do as you would be done by.

Plato's Stepchildren The 'infamous' inter-racial kiss is on the way...

In other circumstances the final scenes between Spock and Nurse Chapel, Kirk and Uhura would have been illuminating character scenes but in this context are only notable because of the kiss between our good captain and his communications officer. As you all know, I am sure, this was the first inter-racial kiss on network television. The fact that **Star Trek** did it first should cause no surprise at all but the fact that it took until 1969 for the television networks to grow up and let it happen should cause some concern.

So perhaps some good did come out of the episode after all, but plotwise it just seems so pointless, a tired, old plotline elevated to the level of overkill in order to try to breath some new life into it.

Wink of an Eye

In contrast, this episode is quite good really. Although, it is not a patch on episodes from the first two seasons, it does manage to be interesting and entertaining. It is one of the third season's Kirk-gets-alien-space-girl episodes. In this case, the girl in question is Deela and she has chosen Kirk to help her repopulate her species. Far from the puritanical attitude displayed by Captain Pike in *The Cage*, Kirk is more than willing to help, but not at the price of losing the Enterprise. Every resourceful, however, our good captain finds the time to help her before rescuing his ship from danger - you have to admire his helpful nature don't you?

You must forget Science for this episode since it has not got a factual bone in its body but within the context of lightweight Fantasy it can still be enjoyed. The Scalosian people live in a highly accelerated state, so accelerated in fact that they are invisible to the crew of the Enterprise. As already stated, they select Kirk to help them and accelerate him to their level.

It is nice to see the backdrop from *A Taste Of Armageddon* being re-used as the Scalosian city. The slowed down phaser is also a nice effect, but why didn't it damage the bridge wall or get noticed by anyone?

Best of all is Spock's accelerated repairs of the Enterprise. Suspend your disbelief and enjoy this episode.

Wink of an Eye Strange camera angles as Kirk is about to fire a slow phaser

That Which Survives

THIS episode just has the edge over the last one as being the best out of the batch. It is still a rather weak story, however, which presents nothing new from what we have already seen on the show.

I noticed that writer John Meredyth Lucas has used Spock as the comic relief during this episode and as a result has forced him out of character with his misunderstanding of even the simplest human expression. One or two other writing inconsistencies also show up during the episode. For instance, if the tricorder can be used to tell them that the Enterprise is no longer in orbit why cannot it be used to tell them if there is any water around?

Guest star duties are performed by Lee Meriwether who fans of Irwin Allen's brilliant series **The Time Tunnel** will recognise as Dr Ann McGregor (as a brief aside, in that other series, I reckon that she is quite smitten with the Time travelling Tony since she goes bananas when he is in danger but does not bat an eyelid when his buddy Doug gets it).

As Losira, Meriwether is certainly more glamorous than Dr McGregor but her touch is deadly. A rather watered down version on the standard **Star Trek** computer-ending robs the episode of a climax, although Scotty's excursion into the Jeffries tube is quite exciting.

As a final note on this episode, it is nice to see Doctor M'Benga from the episode *A Private Little War* back on the scene.

Let That Be Your Last Battlefield

A curious tale this one. It has no obvious action/adventure plotting to it and serves only to remind us that *original* **Star Trek** worked best when some kind of exciting storyline was taking place into which could be woven the basic motives and feelings of the characters.

I found this a very wordy episode which simply articulated a moral rather than told a story. Interestingly enough, it reminded me a lot of the tone which many segments of **Star Trek: The Next Generation** have taken, sparing the action in favour of dialogue. Oh God, what have I said! I can hear the letters rolling in already.

Someone needs to shoot the script writer for his line about the planet Cheron which Kirk recognises is in the southern part of the galaxy but then states is in an uncharted region! On the subject of summary executions, the director can get it as well for his hideous oscillating camera work during the red-alerts.

The self-destruct sequence is nice in that the dialogue was re-used by Harve Bennet nearly fifteen years later during **Star Trek III: The Search For Spock**.

Stuart Clark

Photo Research ***Rod Summers***

Let That Be.... A case of discrimination is not a simple black and white matter!

The Power Generation

BRITISH readers will have seen a rather unusual **Star Trek** film on television recently. It features William Shatner as Captain Kirk and James Doohan as Scotty (who else?) and lasts a whole minute.

In fact, it was an advert for the British Government's sale of the Electricity Generating Industries, which are currently government owned.

The Advert

Kirk and three crew members are caught in a metor shower and ask for help. Scotty beams down a unbrella! After Kirk's protests he and one female member gets beamed up but because of power problems they have their bodies swaped! An accouncer proclaims Scotty has not got the power but you could by buying the Power shares!

The Making of...

Robin Gladstone, spokesperson for the campaign, told us that this advert is one of a series to promote shares in National Power and Powergen, but this is the only one to feature **Star Trek**. CDP is the advertising agency responsible for the Power Sale adverts. Account director Grant Duncan told us that they all feature some aspect of there being 'no power' and that the viewer should buy shares in Powergen or National Power! They are all quite varied, the second ad, of the three or four in the campaign, features stock footage of someone launching a ship.

1. Kirk ie caught in e metor shower

2. Only two get beamed up

3. Kirk and female officer materialise

4. But they have the wrong bodies!

When she is unable to break the Champagne bottle the announcer comes over and says she has 'no power ..'. The others at the time of going to press where still under wraps.

The **Star Trek** advert was the brain child of one of CDP's creative teams. Neither John D'Donnell and Gary Horner, who devised the script, are **Star Trek** fans. Grant Duncan said it was just that **Star Trek** fitted the campaign idea so well. The idea that Scotty never has the power when Kirk needs it was just what they wanted, especially as it was so familiar to the general public.

Simon Cadell interrups Scotty to tell us he has no power, but we could!

Paramount was initially contacted about the idea. They liked it and gave the go-ahead. William Shatner and James Doohan were approached and apparently were excited about the script such that there was no problem in securing them for the advert. The actual shooting was done on Paramount lot in Los Angeles under the direction of Graham Rose of Rose Hackney productions.

Paramount allowed them to film on the **Star Trek: Next Generation**'s engine room and transporter set, with an existing planet set being adapted for their particular use. It was filmed over three days, November 26th, 27th, and 28th 1990. All went very smoothly. Then it was back to London for the editing and effects work. This was done on video (as Paramount do themselves for **The Next Generation**). CDP wanted for it to be as realistic and as close as possible to the series so there was close consultation with Paramount so they could copy the effects. The effect of Kirk beaming onto the ship as a woman was done by an electronic matte to switch around the heads, so William Shatner never wore the woman's clothes as one might have imagined!

Once it was finished Paramount was asked to give it the OK. They apparently loved it for the 'British sense of humour'! William Shatner and James Doohan did not have to be shown the finished product but it will certainly give them some interesting stories to tell at any **Star Trek** conventions they may attend!

There are no major cast changes at the start of Season Four, but episode nine Final Mission, *sees the departure of Ensign Wesley Crusher from the series*

SEASON FOUR

Captein Jeen-Luc Picard ..... Patrick Stewart
Commander William Riker ..... Jonathan Frakes
Lt Commander Geordi La Forge ..... LeVar Burton
Lt Worf ..... Micheel Dorn
Doctor Beverley Crusher ..... Gates McFadden
Counselor Deanna Troi ..... Marina Sirtis
Lt Commander Date ..... Brent Spiner
Ensign Wesley Crusher ..... Wil Wheaton
Chief Miles O'Brien ..... Colm Meaney
Guinan ..... Whoopi Goldberg

Executive Producers ..... Gene Roddenberry ..... Rick Berman, Michael Piller
Producers ..... Devid Livingstone & ..... Lee Sheldon
Supervising Producer (2,3, 5+) ..... Jen Taylor
Co-Producer ..... Peter Lauritson
Theme ..... Jerry Goldsmith & ..... Alexander Courage

D01 *Best of Both Worlds Part II*

Teleplay ..... Michael Piller
Director ..... Cliff Bole
Music ..... Ron Jones

Admiral Hanson (George Murdock), Lt Cmmdr Shelby (Elizabeth Dennehy), Gleason (Todd Merrill)

The Federation draws its forces together for a last stand against the Borg - now on a direct course for Earth. However, the Borg have Picard's knowledge, and can anticipate the Federation's every move...

D02 *Family*

Teleplay ..... Ronald D Moore
Premise ..... Susanne Lambdin & ..... Bryan Stewart
Director ..... Les Landau
Music ..... Dennis McCarthy

Robert Picard (Jeremy Kemp), Marie Picard (Samantha Eggar), Rene Picard (David Tristan Birkin), Jack Crusher (Doug Wert), Sergey Rozhenko (Theodore Bikel), Helena Rozhenko (Georgia Brown) Louis (Dennis Creaghan)

While the Enterprise is in Space dock for repairs after the Borg encounter, a mentally scarred Picard returns home to France and to a strained brotherly reception. Worf's human 'parents' arrive aboard the Enterprise, and Wesley Crusher finally meets his father...

In *Remember Me* Beverly Crusher begins to doubt her own sanity

D03 *Brothers*

Teleplay ..... Rick Berman
Director ..... Rob Bowman
Music ..... Ron Jones

Doctor Noonian Soong (Brent Spiner), Lore (Brent Spiner), Jake Potts (Cory Danziger), Willie Potts (Adam Ryen), Ensign Kopf (James Lashley)

Data starts acting mysteriously and the rest of the crew are forced out of the Bridge. However, it is not actually Data causing the trouble, but something from his past...

D04 *Suddenly Human*

Teleplay ..... John Whelpley & ..... Jen Taylor
Story ..... Ralph Phillips
Director ..... Gabrielle Beaumont
Music ..... Dennis McCarthy

Jono (Chad Allen), Endar (Sherman Howard) Admiral Connaught (Barbara Townsend)

The Enterprise answers a distress call from a ship of Talarian children. One of the youths, however, is human. He also appears to have been abused by his adoptive father, who angrily comes to retrieve his 'son'.

D05 *Remember Me*

Teleplay ..... Lee Sheldon
Director ..... Cliff Bole
Music ..... Jey Chattawey

The Traveller (Eric Menyuk), Doctor Quaice (Bill Erwin)

Doctor Crusher begins to seriously doubt her own sanity when people begin disappearing from the Enterprise - especially when she's the only person who ever believes they existed! Data is adamant that the Enterprise only carries a crew of just over 200, and no one remembers the ship's medical staff, guests or even Lt Worf...

D06 *Legacy*

Teleplay ..... Joe Menosky
Director ..... Robert Scheerer
Music ..... Dennis McCarthy

Hayne (Don Mirrault), Ishara Yar (Beth Toussaint), Man #1 (Christopher Michael), Tan Tsu (Vladimir Velasco)

Turkana Four cut itself off from the Federation many years earlier when anarchy reigned. Trying to rescue two trapped Federation crew, Data meets the sister of his late friend and colleague Lt Tasha Yar. Turkana Four was Tasha's home planet and everything she said about it appears to be true...

Mark Chappell

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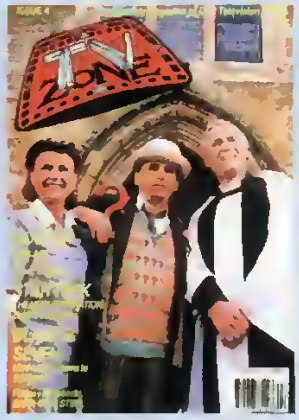

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